3

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A SEANCE

++++++++++++++++++++++++:::

PLAY IN 4 ACT

by

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DRAMATIS PERSONAE :

Anthony RAWICZ - judge in criminal cases

Professor KARSKI - University -Professor

John SOPOCKI - University-Student

Victor GRALSKI - artist.sculptor

LETA - his lady-companion

JOHN - man-servant to Rawicz

An ample, comfortable and ~~with good~~ taste fully furnished ~~xxxxxx~~ apartment. In the left wall two windows. Between them on a pedestal among flowers, partly covered with a drapery, a torso of an ephebe, without arms, / resembling the so-called "Belvedere-torso".

In the back-scene the hall. In the hall beneath the looking-glass a table set for tea. In the right wall an arcade without a door, on both sides of it curtains. One sees little of the room behind because of the curtains, and especially because of a folding-screen covered with paintings standing sidewards. Under the screen a sofa with back-and arm-rests.

In the middle of the room a round table. On the table cigars, cigarettes, ash-trays, books, and between other things a heavy letter-weight. Round the table are placed chairs and two ~~lea~~ easy-chairs, one of the chairs is standing near the sofa, almost in ~~the~~ proscenium. Between the screen and the wall on one side and between the table and the chairs on the other side - there is enough space to walk freely. On the protruded chair is placed a ~~manikin~~ lay-figure, dressed in wom~~en~~an-~~xxxxx~~ clothes. The man-servant John is standing behind this chair and holding his hand on the head of the ~~manikin~~ lay-figure to keep it in balance.

At the left , in an appropriate distance of the ~~manikin~~ lay-figure , a camera on a camera -stand. The camera is covered with a black cloth. RAWICZ his head under the cloth, in the hand the lens-cap verifies the sharpness of the photo. After a moment he withdraws his head, then stepping aside, looks attentively at the ~~manikin~~ lay-figure:

Full light of a summer-afternoon.

An ample, comfortable and well-appointed bachelor furnished apartment. In the left wall two windows. Between them on a pedestal among flowers, partly covered with a drapery, a torso of an effebe, without arms, resembling the so-called "Belvedere-torso".

In the back-scene the hall. In the hall beneath the looking-glass a table set for tea. In the right wall an arcade without a door, on both sides of it curtains. One sees little of the room behind because of the curtains, and especially because of a folding-screen covered with paintings standing sideways. Under the screen a sofa with back-and arm-rests.

In the middle of the room a round table. On the table cigars, cigarettes, match-trays, books, and between other things a heavy letter-weight. Round the table are placed chairs and two low-chairs, one of the chairs is standing near the sofa, almost in the proscenium. Between the screen and the wall on one side and between the table and the chairs on the other side - there is enough space to walk freely. On the proscenium stage is placed a mantlepiece, dressed in common-mixed clothes. The man-servant John is standing behind this chair and holding his hand on the head of the mantlepiece to keep it in balance. At the left, in an appropriate distance of the mantlepiece, a camera on a camera-stand. The camera is covered with a black cloth. HAWICK his head under the cloth, in the hand the lens-cap varies the sharpness of the photo. After a moment he withdraws his head, then stepping aside, looks attentively at the mantlepiece. Full light of a summer-afternoon.

SCENE 1.

RAWICZ

Yes, all right, now only the plates ... /approaching the table looks on it searchingly/ Where are the drying-boxes? I loaded them in the bathing -room and on the way here I probably...Please John go and look for them in the bedroom.But I implore you, don't open any one

JOHN

/ withdraws his hand from the ~~manikin~~ lay-figure, which leans forward as if it would fall /

RAWICZ

Take care !!!

JOHN

Be so kind Sir and hold it, because in this position it won't be seated by itself.

RAWICZ

Very well. Not on the chair, on the sofa.Take it and put it in the right corner./John takes the ~~manikin~~ lay-figure and places it on the sofa/ The head may be a little turned aside, yes, this way.And now put its left arm on the arm-rest, so that the elbow and the hand... /the bell is ringing at the entrance-door in the hall/What, is it already four o'clock ? / looks at his watch /

JOHN

/having placed the ~~manikin~~ lay-figure in the corner of the sofa,on the way to the hall/

Just four o'clock

RAWICZ

Is all ready for tea ?

/ John wants to answer, but the bell is ringing the second time /

Go quick and open the door ! / takes the camera and the camera-stand and walks to the right in the bedroom/.

SCENE I.

RAWICZ

Yes, all right, here only the plates ... \approaching the table looks on it searching\ Where are the drying-boxes? I loaded them in the bathing -room and on the way here I probably...Please John go and look for them in the bedroom.But I implore you, don't open any one

JOHN

\ withdraws his hand from the machine, which leans forward as if it would fall \

RAWICZ

Take care !!!

JOHN

Be so kind Sir and hold it, because in this position it won't be needed by itself.

RAWICZ

Very well. Not on the chair, on the sofa.Take it and put it in the right corner.\John takes the machine and places it on the sofa\ The head may be a little turned aside, yes, this way.And now put the left arm on the arm-rest, so that the elbow and the hand...

\the bell is ringing at the entrance-door in the hall\What, is it already four o'clock ? \ looks at his watch \

JOHN

\having placed the machine in the corner of the sofa,on the way to the hall\

Just four o'clock

RAWICZ

Is all ready for tea ?

\ John wants to answer, but the bell is ringing the second time \

Go quick and open the door ! \ takes the camera and the camera-stand and walks to the right in the bedroom\.

SCENE 2

JOHN

/ disappeares in the hall, opens the entrance door , then takes hats and sticks from the newcomers and goes to the left /

/ enter KARSKI and SOPOCKI /

KARSKI

/ turning to JOHN / Didn't we disturb the afternoon-sleep of Mr. Rawicz ?

RAWICZ

/ returning from the alcove / I never sleep ~~at~~ in the day-time . How do you do ? Always punctual, that's right. / they shake hands/

KARSKI

If possible I always try to be punctual. / introducing SOPOCKI/ Allow me to introduce Mr. SOPOCKI, University student, my pupil,

RAWICZ

/ shaking hands with Mr. SOPOCKI / Very kind of you to come ...

SOPOCKI

If only I have time, I never refuse to come, especially if it concerns the conversion of an unfaithful Thomas, as I have heard, it does to-day

KARSKI

And the reputation of the profesor too -

SOPOCKI

Rather of the pupil.

RAWICZ

~~Please sit down gentlemen.~~ Please sit down gentlemen .

KARSKI

/ taking the ~~manikin~~ lay-figure for a living person, a little uncertain/ We dont't disturb? You are not alone ... / looks at the ~~manikin~~ lay-figure /

RAWICZ

/looking in the same direction/ Ach! - the ~~manikin~~ lay-figure. I just wanted

SCENE 3

JOHN

/ disappears in the hall, opens the entrance door , then takes hats and sticks from the newcomers and goes to the left /

/ enter KARSKI and SROCKI /

KARSKI

/ turning to JOHN /

Didn't we disturb the afternoon-sleep of Mr. Rawlce ?

RAWICE

/ returning from the alcove /

I never sleep by day-time . How do you do ? Always punctual, that's right. / they shake hands/

KARSKI

If possible I always try to be punctual. / introducing SROCKI/ Allow me to introduce Mr. SROCKI, University student, my pupil.

RAWICE

/ shaking hands with Mr. SROCKI /

Very kind of you to come ...

SROCKI

If only I have time, I never refuse to come, especially if it concerns the conversation of an unfaithful Thomas, as I have heard.

KARSKI

And the reputation of the professor too -

SROCKI

Rather of the pupil.

RAWICE

~~Xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~

Please sit down gentlemen .

KARSKI

/ taking the manuscript for a living person, a little uncertain/

We don't disturb? You are not alone ... / looks at the manuscript /

RAWICE

/looking in the same direction/ Ach! - the manuscript. I just wanted

to photograph it, to complete the ~~xxxx~~ trial, and to throw perhaps quite a new light on the question / with an inviting gesture/

Please make yourself comfortable . Here are cigars, cigarettes. Please help yourself. Tea will be later.

KARSKI

Sure, we must first deserve it.

SOPOCKI

You mean I must deserve it ?

RAWICZ

/ to SOPOCKI/ That's you who meant me by mentioning the unfaithful Thomas. But I am not, I assure you. Though ~~the~~ mesmerism and practices ~~xxxxxx~~ in the art of Cagliostro are already grown out of fashion, the question itself ~~forms the~~ is an object of scientific research.

/ bowing to Mr. KARSKI/

KARSKI

We even try to apply it in therapy.

RAWICZ

Well and we? Don't you think that for us ~~the~~ " animal magnetism", ~~relatively~~ or rather the hypnotism could be of great use?

KARSKI

Whom do you mean by " for us "

RAWICZ

/ with a gesture towards the ~~manikin~~ lay-figure/ For us inquiry judges in criminal affairs.

KARSKI

O no ! Mr. RAWICZ, ~~xxxxx~~ As for as judges are concerned That concerns inquiry juges , one could agree with it, though with great restrictions, but in the hands of an ambitious and unscrupulous detective ...

RAWICZ

~~xxxx~~ I see, but for us juges ...

KARSKI

No, in spite of the greatest confidence in your profession, we cant allow it, and our last Congress opposed ~~itself~~ the idea absolutely, the Congress concluded ~~with~~ rightly that it would be easy to abuse ... But these are professional affairs and ~~xx~~ here is not the place to settle them .

/ turning to SOPOCKI / Mr. SOPOCKI please ...

SOPOCKI

/ with visible submissiveness / Yes, -shall I fall asleep ? / he takes out his watch /

KARSKI

NO, we have still time / SOPOCKI puts his watch into ~~the~~ his pocket /

Meanwhile take a walk through the ~~lodging~~ flat to acquire the necessary feeling of distances

SOPOCKI

/ rising / With the greatest pleasure - / but I don't know / with a gesture towards RAWICZ /

RAWICZ

I have neither sanctuaries nor mysteries to conceal

SOPOCKI

OH, as for me even the BLUEBEARD could allow me to rummage in his house

RAWICZ

Indeed ?

KARSKI

Yes. The medium always sees only ~~this, what~~ that which the hypnotiser allows or commands him to see. Sure , there are exceptions- I mean in the case of autosuggestion - but these are rare ~~and till now~~ very little examined ~~cases~~ cases.

SOPOCKI

But do you remember Mr. Karski

KARSKI

Yes I remember, but you are really an unusual phenomenon

SOPOCKI

To day , it seems to me - I have a good day. -

KARSKI

That we shall see . In the meantime take a glance at the apartments.

SOPOCKI

/ inclines his head submissively. /

RAWICZ

There is not much to see. This is the drawing -room , next door / indicating the arcade / the library, and behind it my bedroom. That's all.

KARSKI

Quite an ample lodging as for a bachelor. / to Sopocki / Don't let ~~yourself~~ us disturb you and begin your round.

SOPOCKI

The better, as I see here some pictures and other objects of art- / from this moment, without taking any notice of the present company, he walks about and looks around the drawing -room , during what he contemplates attentively and with concentration some objects especially the torso. Whereupon he withdraws behind the screen and disappears in the alcove.

RAWICZ

/ referring to the last words of Sopocki /You are pleased to be facetious / turning to Karski / I have nothing worth mentioning except some colour-prints, a few family-miniatures and two pieces of Delft-ware.

KARSKI

/ pointing at the torso / And this you call nothing ?

RAWICZ

This ? - Oh yes, this is an honourable exception .

KARSKI

/ rising from his seat and stepping towards the torso/ .How full of life this is !

RAWICZ

RAWICZ

/ with a sort of meditativeness / Yes, there is life in it, a great piece of life.

KARSKI

/ all the time looking at the torso / A giant, but nevertheless " persona delicatissima " as somebody said of the crucifix by Brunelleschi

RAWICZ

I am unaware what anybody would say about this sculpture, but this is certain, that if by an unhappy chance I should ~~get~~ go blind, it would be sufficient for me to pass my hands over the torso. In this case I would be able to resign ~~of~~ all other artistic impressions.

KARSKI

/ looking a second back, then again contemplating the sculpture/ These are the words not of an amateur, but of a fanatic,

RAWICZ

Or of a solitary man, who in default of something else, attaches himself to any piece of furniture in his surrounding .

KARSKI

/ turning to him / What ~~represented~~ did this sculpture represent ?

RAWICZ

/ unconstrained / This is a fragment of a great composition, of which only the first draught of the principal figure, the torso of Prometheus is preserved.

KARSKI

/ again glancing at the sculpture / Where did the artist find such a beautiful body ! And this sense of moulding ! None of our sculptors possesses it in this intensity .

RAWICZ

/ with a slight gesture towards the sculpture /

To-day even this artist has lost it. But may be he will regain it. That depends partly on you, Mr. Karski.

KARSKI

OH me ?! , You excite my curiosity. Who is it ?

RAWICZ

His name is Victor Gralski

KARSKI

/ mostly astonished / Gralski ? / speaking these words he moves towards the table /

RAWICZ

Yes, Victor Gralski

KARSKI

At last I meet with something, that makes me understand the circulating about rumour, that he is a genius. / He sits down / Are you on friendly terms with him ?

RAWICZ

/ smiling a little sarcastically / but without excessive accentuation of the words / We are in some way related ...

KARSKI

/ recollecting / In the last year's exhibition he exposed something I don't remember very well ... It seems to me it was a terra-cotta

RAWICZ

/ with disgust /

Knickknack !

KARSKI

KARSKI

Indeed, it was a very poor piece of sculpture, rather fitting for a fancy-shop. And what did break him down ?

RAWICZ

Life -

KARSKI

Perhaps rather the enjoyment of life ? A woman ?

RAWICZ

/ nodding his head, with a sort of thoughtfulness / Only one man was able to break the chains she put him in. But he too would have liked rather... / mastering his emotion / That's what it is - life spares commonplace fellows and breaks geniuses. Destiny ...

KARSKI

He encountered probably a vamp, who sucked his blood and then rejected him ?

RAWICZ

And do you know when ?

KARSKI

I suppose when she had been sucked dry ~~got saturated with~~ him -

RAWICZ

No - but feeling that if she did ~~would~~ cease to devour his liver, he would cease to be Prometheus. A sort of sadism. What are Titans to such creatures ...

KARSKI

They prefer an athletic torso

RAWICZ

Gralski was always overflowing with unruly temperament, but this

sculpture he ~~formed~~ created in the hell-fire of an all-consuming passion - And she knew how to excite this passion - oh - this she knew perfectly -- The rough draft in clay was ready in a few days, but he worked months to finish off the details. For instance he worked nearly half a year over this figure. He sought for an adequate form, of course he wore it in himself, but he needed a motive and looked round to find it -

KARSKI

/ in the tone of an experienced man/ And at this time she found him a model , whereupon as says Chamfort in his " Pensées " - resulted " the exchange of two caprices, and the contact of two epidermes " / speaking this he points at the torso/

RAWICZ

/ struck by this remark, in an inquiring tone / Is this your supposition or perhaps ....?

KARSKI

/ eagerly, fearing that his words might be understood as a revelation/ Thy - what do you say Mr. Rawicz ! I neither knew her, nor this ephebe. I have quite an other circle of accuaintances

RAWICZ

/ weighing the words, as if suspecting something/ There occur sometimes spontaneous flashes of intuition ... / with animation/ But no. this is impossible. Gralski would be the first to become aware of it, and then we would have no topic of conversation , / in answer to a gesture of Karski/ Oh yes, he would have killed her without any deliberation

KARSKI

/ troubled about his tone / I assure you once more, I said it quite unintentionally

RAWICZ

RAWICZ

And therefore maybe you hit the mark .. ' thoughtfully ' The dates are in accordance. M~~issis~~ Leta.. but yes, she disappeared just at this time, when Gralski after a series of sketches commenced to carve the Prometheus in full size

KARSKI

' eagerly, the intention to interrupt the thoughts of R. '
And did he finish his work- after having set himself free from the demon ?

RAWICZ

After the disappearance of the demon, he fell into total inactivity but now, as his Teerie has come back ...

KARSKI

What do you say - she came back ?

RAWICZ

Yes, she reappeared suddenly, as if nothing had happened - This sort of women know how to do it jokingly- and again they are billing and cooing...

KARSKI

Hm , such things occur sometimes. Out of all mysteries of nature the most interesting and the most inconceivable is the mystery of the human heart

RAWICZ

' a bit sarcastically ' The return of spring -

KARSKI

The return of inspiration also ?

RAWICZ

Let us hope. She must have had ill luck , because she came back

humble and with retracted claws. And he is now again up to the elbows in clay. It is not his ancient ardour I dare say, but ... this spark of selfconfidence one must support in him, even ~~blow it up~~ fan it into flame. With the help of suggestion one can obtain very much, don't you think so ?

KARSKI

Well then ! Is this the appeal to me ?

RAWICZ

Yes, and a very fervent appeal. I even allowed myself to set a trap for you. I hope you don't mind - I invited Gralski to come here ~~xxxx~~ to-day. / looking automatically at his watch / The question is to cure him of the fear that he is a finished man, that he is no more able to ~~fulfill~~ accomplish anything great in his life. Duty calls me to aid him, no, I ~~expressed~~ have myself wrongly, by saying " duty", you might think that this is a sort of expiation —— / in answer to a gesture of Karski/ I caught a glimpse on your face .... it is no expiation, only friendship, true, deep friendship, deeper than I thought. Therefore I spoke to him about you, I told him about your experiments~~x~~

KARSKI

It is a difficult matter with artists. They are ...

RAWICZ

Great children -

KARSKI

And also great individualists, and these are most difficult to subject. One should be obliged - in the case he would consent and accept ~~xxxx~~ the hypnosis - to enfeeble first his individual resistance and later on to try by means of suggestion --

/ One hears the bell ringing at the entrance -door, after a while one sees John as he passes from left to the entrance -door at the right /

RAWICZ

Speaking of angels, one often sees their wings .. / rising/Excuse me

Sir / he walks off to the hall /

KARSKI

/ rising also, begins to look at the paintings on the screen/ / In the hall appear Gralski and Leta, the later dressed in a light cloak, as fine as a cobweb, which she does not take off /

S C E N E 3

GRALSKI

/ Full of temperament, but self-possessed, on his face traces of/ undergone ~~storms~~, a fine head of hair, well dressed /

How do you do dear friend ? / shaking hands with Rawicz / I hope you don' t mind , I came not alone, But Madame Leta is so overcurious .../ after handing his hat and stick to John who disappears at the left, he arranges his hair before the looking glass/

RAWICZ

/ amazed at the sight of the unexpected visitor, putting a good face on a bad game/

A very pleasant surprise

GRALSKI

/ poiting at the table set for tea/ HO -ho- I see you prepared also some alcoholic drinks -

RAWICZ

/ half-bowing waits/ Leta to come nearer/

We shall drink our esteemed guests health

/ Leta encouraged by the warmer accent of the last words of Rawicz steps nearer and shakes hands with him.

RAWICZ

But the number of toasts / with a faint allusion to past events/ unfortunately will not be equal to the ardour of our feelings. My cupboard is already long ago empty of cups ....

LETA

Instead of it, spring has got them in every bunch of may-flowers / they enter the drawing-room/

RAWICZ

/ refusing the flowers Leta offers him /

Out of such cups only butterflies and ephebes are worth ~~xxxxxxx~~ to drink / points at the torso/

LETA

/ biting her lips/ In this intention I brought them / she thrusts the bunch of flowers in the drapery , which covers the torso/

GRALSKI

/ having finished to arrange his hair enters the room/

It is a long time since I have been at your house /

/ glancing about the room, indicates the torso /And ~~always~~ you were building still up this altar / standing side by-side with Leta/

RAWICZ

And faithful adherents - as you see - are always still rendering homage and offering flowers .

Leta

/ standing close to Gralski / And devout admiration .

KARSKI

/ turning to them and clearing his throat in the fear to be considered indiscreet / Hm, hm, ..

GRALSKI and LETA

/ having not seen him before, look back with some astonishment /

RAWICZ

/ introducing / Allow me to introduce Professor Karski to you ..

KARSKI

/ approaches /

LETA

/ shakes hands with him and then walks to the proscenium/

GRALSKI

My name is Gralski, formerly a sculptor

KARSKI

I am happy to press ~~your~~ the hand, which ~~formed~~ created such a work of art -

GRALSKI

/ turning again to the torso/

An embryo, an undeveloped embryo. Nevertheless it isn't ~~as~~ so bad as this / leaning his head back/ All that's necessary is present and nothing detaches itself.

LETA

/ walked in the meantime in front of the stage, apercieving the ~~manikin~~ lay figure, asks Rawicz who stands at her side / What is that? ~~for a monster~~ ?

RAWICZ

My present life-mate

LETA

/ ironically/ Your present ideal ?

RAWICZ

/ sarcastically/ It has many excellent qualities.

Discreet and .... / looking at his fingers/ it doesn't bite.

LETA

/ strikes a blow at the ~~manikin~~ lay-figure with her elegant walking-cane/

GRALSKI

/ hearing the blow, comes forward, ~~a~~perceives the ~~manikin~~ lay-figure/

For Gods sake Anthony, how can you stand such a hideous object ?

RAWICZ

/ in an apologising tone / I have had no time to remove it. I am conducting a very complicated judicial inquiry, concerning murder

GRALSKI

Murder !! - Oh !

RAWICZ

/ explaining to Gralski /

The taken down evidence and the amateur-pencil sketch do not agree with that of what one can become aware without difficulty ~~of~~ by the dress of the deceased -

LETA

LETA

Is it possible ? This is a ....

RAWICZ

Proof for the evidence / pointing at the blouse/ it is the authentic blouse which the unhappy woman wore in the unfortunate moment-

LETA

Oh, that's interesting, very interesting / looks at the blouse/

RAWICZ

/ with sarcasm/ Excessively. One even sees the hole pierced by the shot - here ./ as if apologising that he is disappointing her/ But traces of blood are no more to see. / appercieving Sopocki, who enters the drawing-room from the alcove/ Please come nearer, please .. Allow me to introduce to you the most important person of to day- Mr... / he has forgotten the name/

KARSKI

/ helping him out / Mr: Sopocki

RAWICZ

Missis Leta Kańska , Mr. Gralski

LETA

/ to Rawicz / Why ! this is a ~~formal~~ regular five o' clock tea!

RAWICZ

And Mr. Sopocki it's attraction

SOPOCKI

/ coming in front/ Unintentional and unconscious

LETA

/ coquettishly / That lends new charm to it / she holds out her hand to Sopocki/

GRALSKI

I heard much about you through my friend Mr. Rawicz , So you are ~~this~~ at phenomenal medium ..

SOPOCKI

/ under the influence of Mrs. Leta's perfumes, sniffling in the air / So ~~assures~~ professor Karski

KARSKI

You shall be convinced by ocular proof . Mr. Sopocki you have to fall asleep in two minutes

SOPOCKI

/ sits down on the chair where the ~~manikin~~ my-figure was seated before. He begins to balance his head rhythmically backwards and forwards.

GRALSKI

/ to Karski/ So at once, without any ..

KARSKI

You mean juggler's tricks ?

GRALSKI

Please don' t impute ~~me~~ words to me which I never would have used .. I only thought, that there ~~is~~ was some kind of magnetic fluid necessary ..

LETA

~~Psst~~ Sst, not so loud Victor -

KARSKI

On the contrary, please continue the conversation. After a minute / looking at the watch/ oh, just from this moment he hears very little of what we are speaking of / glancing at Sopocki/ Something disturbs him here to-day / sniffing in the air/ But never mind. Soon he will cease to balance himself and that is a sign he has fallen asleep .

RAWICZ

What ,?The medium is able of its own account to order itself to fall asleep ?

KARSKI

Why not ? Mr. Sopocki succeeded already long ago in doing it, but this time .. I gave him the strict order to fall asleep in two minutes and / looks at his watch/ Still three seconds-now ! / Sopocki ceased to balance himself/ From this moment you may prick him with a needle, he wont feel.

LETA

/ with eagerness / Indeed ? / she unpins her broach/

KARSKI

/ preventing her from doing it / Of course the pin must be disinfected. But for instance do ask him something. He will not answer because your voices do not exist for him

GRALSKI

And yours ?

KARSKI

~~Also alike~~ , if I don't speak to him directly. This may seem astonishing to non-experts, but this characterises sleep-waking. Ask him a question , anything that crosses your mind. / to Leta / Please perhaps you speak to him

LETA

/ in a low voice/ Shall I call him

LETA

Shall I call him by his name ?

KARSKI

That's indifferent. / prompting her/ John Sopocki ..

LETA

But I am afraid ..

GRALSKI

Of what ?

LETA

That he will hear me ..

RAWICZ

/ with gentle mockery/ Mr. Karski takes the resposibility for his discretion

GRALSKI

You understand women ..

RAWICZ

Intuition ..

KARSKI

/ to Leta, who is hesitating / Courage ! Don't fear anything !

LETA

Absolutely I ? - All right then - I shall ask him -/ louder/ Mr. Sopocki which day of the week have we got to-day ?

SOPOCKI

/ is silent/

LETA

/ still louder / Mr. Sopocki, which day of the week is to-day?

SOPOCKI

/ is silent/

RAWICZ

He must have stuffed his ears with wax like Odysseus

GRALSKI

/ to Leta/ You speak with too much tenderness to him

KARSKI

All the same, he knows nothing about it, he doesn't hear.

GRALSKI

/ seizing his browning, but not taking it quite out of his pocket/ And if I ~~would~~ were to fire a shot just behind his ear ?

KARSKI

Even this would bring ~~make~~ no effect . On the contrary me- he will hear immediatly / almost whispering/ Mr. Sopocki which day of the week is to-day ?

SOPOCKI

Wednesday

KARSKI

You see ? But this might seem to you too simple. He might have guessed it. We will try something else. Mr. Sopocki where are you now ?

SOPOCKI

In the apartment of the inquiry juge Mr. Anthony RAWICZ

KARSKI

You are mistaken. Actually you are .. / to the assembled eager where do you want him to be ? Quick !

GRALSKI

In the fields at the foot of a hill .. with a gallows on the top.

KARSKI

Perfect. Mr. Sopocki, you are not in the apartment of the juge Mr. Rawicz, but you are in the fields, at the foot of a hill, on the top of which is standing a pile / as answer to a movement of the company, a gesture, as if he would say :" wait, wait, the gallows shall come also" / with a label. You see it -yes ?

SOPOCKI

/ looking in the indicated direction/ I see.

KARSKI

It isn't an ordinary pile, it is a gallows, and underneath it a crowd of people is assembled . What do you see ?

SOPOCKI

A crowd of people -

KARSKI

What are they doing ? / without any suggestion in his voice/ They are tying somebody and lifting him up. It is an execution. They are hanging somebody

SOPOCKI

/ jerking backwards his face distorted with horror, his respiration of increased rapidity and heaviness /

KARSKI

/ after a while to the assembled/ Do you think, that if he wouldn't ~~have~~ hadn't seen with his minds eyes a gallows and an execution that he would be able to feign at this point that he is struck with horror ? / to Gralski/ You, who are a sculptor, tell me , would any model be able to bring forth on its face such an expression of horror, only on the command of somebody ?

So blow up the nostrils ? So open the mouth ? / leaning a little forward and looking under Sopocki's chin he indicates it to Gralski/ Here- look , the throat, the contracted muscles- how anatomically true ! He is no actor, he didn't study it, and at command he wouldn't be able to do it .

GRALSKI

/ enthusiastically / Good gracious , what for a beautiful model ! How wonderful it to bring into relief ! And here - all this part of the face ... / quickly takes his sketch-book out of his pocket and begins to sketch with eagerness /

RAWICZ

You would like to have such a model, wouldn't you ?

GRALSKI

/ drawing/ Extraordinary ! Extraordinary ! / to Karski, without ceasing to design/ This is a simple revelation in the domain of form, a re-ve-la-tion !!! - What for an expression, what for an expression !!

KARSKI

/ to Rawicz/ In your eyes there is still a bit of mistrust , I shall disperse it immediatly. Will you lend me your hand please- / takes his hand and puts it on Sopocki's arm /

RAWICZ

But he trembles all over !!

KARSKI

With every nerve of his body . And if this does not convince you yet ... / he passes his fingers over Sopocki's forehead, then shows them to Rawicz and wipes them with his pocket-handkerchief/

Do you see ? Sweat you cant evoke ~~on~~ by command !

RAWICZ

All right, all right , but kindly deliver him ~~already of~~ at last from this vision -

LETA

Just a moment - its so awfully interesting

RAWICZ

/ almost with indignation/ But he is suffering !

KARSKI

He doesn't know anything about it, so he does not suffer. / to Sopocki/ Mr. Sopocki you worry unnecessary . Open your eyes rather / Sopocki raises his eyelids/ Ah, - / explaining to the assembled / something has insinuated to me an unintentional order- ~~X~~ never mind.. / to Sopocki/ Look closely. That isn't a hanged man, but a flag which flutters in the wind / the face of Sopocki looses its expression of horror / What do you see now ?

SOPOCKI

A flag -

KARSKI

Yes - and now look .. / Sopocki glances around / We are surrounded by a field of corn. How ~~xxx~~ rhythmically and drowsily it waves, how soft it swings - and its lisping - how appeasing !

SOPOCKI' ~~x~~

/his face assumes an expression of blissfulness /

GRALSKI

/~~x~~to Leta ~~x xxxxx~~

GRALSKI

/ to Leta, who looks into his sketch-book/ Wonderful ! Look, look how his face is beaming ! After a long period of torment the feeling is deeper, much deeper / wants to embrace her/

LETA

Don't - three pairs of eyes are observing us

KARSKI

Only two pairs - only four eyes

RAWICZ

Experienced and indulgent

GRALSKI

/ to Karski/ A new marvel .. You said :four - but besides us two ../ pointing at Leta /

KARSKI

Only me and Mr. Rawicz who see you . That is easily ascertained / he takes out of his pocket a ~~kindler~~ candle , sets it on fire and ~~xxxxxxx~~ approaches it quite near to the eyes of Sopocki/ Look here , the pupil is quite lifeless, ~~she~~ doesn't grow narrower.His brain doesn't take any notice of the flame / extinguishes the ~~kindler/~~ candle

GRALSKI

/ shaking his head/ How very strange and queer this is . Did you ever see such a thing ?

LETA

No - gentlemen - tell ~~/~~me what you like, but I wont believe that ~~xxxxxx~~ somebody, who has his eyes opened doesn't see /-indicates- Sopocki/

KARSKI

Nevertheless it is so . I can prove it to you in an other manner. / to Gralski / with your permit ..

GRALSKI

Mine ?

KARSKI

/ leading him a little sidewards/ We will arrange a harmless joke. I shall order him not to see Mrs. Leta , until ... / finishes the sentence in a whisper/

LETA

/ in the proscenium - in a low voice to Rawicz/

If you please, don't be to me in every word so sarcastic

RAWICZ

/ inclines his head without answering/

GRALSKI

/ to Karski/

All right - that may be even very funny !

KARSKI

Let us sit down . Now just a moment ... / to Sopocki/ Mr. Sopocki will you please take this chair by the table / indicates it with his finger / / Sopocki rises automatically and sits down on the indicated chair/ . Very well. / to Leta/ You Madam, please sit down here / indicates to her the low-stool /tabouret/ on the left of Sopocki / That chair we will put in this place / takes the chair on which Sopocki was formerly seated and puts it near the table in front of Leta / in order that he ~~shall~~ may have it just before his eyes. Now listen, in an

instant I shall awake him , but I will order him not to see you Madam, until the moment, when he ~~will~~ sits down ~~on~~ in the empty arm-chair. Please notice: ~~on~~ in the empty arm-chair.

LETA

And allthough I shall sit next to him he won't see me ?

KARSKI

/ with over-polite courtesy/ Though it is difficult to believe for a beautiful lady, nevertheless it is so. / to Gralski/ Let us sit down. / takes a chair next to Sopocki/ When he will awake , please don't take any notice of him . Now attention ! / to Sopocki/ Mr. Sopocki, did you see this beautiful lady, who came with Mr. Gralski ?

Sopocki

/ lifeless and automatically / Yes, I saw her.

KARSKI

She didn't leave this apartment and she is here as she was before. But you, after awaking, will not see her so long, until you sit down on an other empty arm-chair / through a light blow in the face he awakes Sopocki , then offers cigarettes to Gralski and Rawicz , who sat down on the last free low-stool/ Please try my cigarettes , I like all sorts of cigarettes, but I mostly enjoy the Egyptian ones.

GRALSKI

It seems to me, that this is only a question of habit.

KARSKI

/ to Sopocki, whose awakening did not manifest itself by any movement/ And you, Mr. Sopocki, won't you smoke a cigarette?

SOPOCKI

Thanks, with pleasure / he takes one of the offered cigarettes and looks around /

KARSKI

/ after a while/ What do you ~~seek~~ looking for ? Fire ? Please. / offers him a match/

SOPOCKI

Thank you / lights his cigarette and looks around on the chairs /

KARSKI

/ to Gralski and Rawicz/ Arn't they in fact narcotic, though without hashish ? And besides, they leave no after - taste on the tongue. / to Sopocki/ What is the matter ? What are you so looking around for ?

SOPOCKI

I ? Oh, nothing .... / one sees how deadly his eyes run over Leta /

KARSKI

And ~~what~~ concerns cigars, the best are Spanish cigars. Wonderful ! Wonderful ! / suddenly begins to feign a cough/ Oh, my dear, don't blow me the smoke of your cigarette under my nose ! Here next to you have an empty arm-chair, kindly change your place.

SOPOCKI

/ rising/ I beg your pardon .- / automatically, looking at Leta and not seeing her, he sits down on her knees - at this moment feeling that he touched a living body, he starts up suddenly/ You ?! ! For heavens sake, excuse me Madam, I didn't

see , I swear ! Really I cannot conceive ....

LETA

Never mind , don't worry

SOPOCKI

/ to Gralski /
---------- I assure you Sir, that I didn't see. At any rate, I am at your disposal .

GRALSKI

/ rising, puts his hand on the shoulder of Sopocki, in a merry tone / Not at my disposal, but at Mr. Karski's, whose commands you obey in a classical manner.

SOPOCKI

/ comprehending the ~~before~~ given order / Oh, Mr. Karski, this command ....

LETA

Was it very disagreeable ?

SOPOCKI

/ instead of answering , makes an uncertain gesture/

GRALSKI

May be it lasted ~~too short~~ didn't long enough? ? Yes ?

LETA

/ reproachful/ Victor, Victor, / steps nearer him/

GRALSKI

I knew what they planned and was very curious if indeed he ~~will~~ would do it ... You are not angry with me ? / / they talk together/

RAWICZ

Do you know Mr. Karski, that after these experiments I agree, that it would be an imprudence to make use of hypnosis in criminal affairs / to Gralski explaining/ Before your coming we talked about this subject
/ Gralski approaches them, Leta looks at something on the table, Sopocki listens, what Karski is speaking/

KARSKI

It is evident, that one cannot permit it. Do you remember the famous case in Paris ? There is even no need, as it took place there of criminal incitement to murder. It is sufficient, that the experimenter be uncautious .

GRALSKI

What do you mean by that ?

KARSKI

Well ... just imagine a sensitive medium of the kind of Mr. Sopocki, imagine, that the hypnotiser orders him to identify himself with the first object at random, with a flower, or with a glass he is holding in his hand, and that by mistake he breaks the flower or smashes the glass into a thousand pieces, which easily may happen. I am sure I don't know if the medium wouldn't be injured at the same time !!

/ During this speach - Sopocki , after a gesture meaning : " let us try " withdraws unremarked by the company, places himself before the torso and staring at it begins to swing backwards and forwards in order to fall asleep ./

GRALSKI

GRALSKI

/ distrustfully / You are joking Mr. Karski ...

KARSKI

The injury might even be deadly. There are some symptoms which prove ....

RAWICZ

That one can kill a person , passing a poniard through her portrait ....

KARSKI

Certainly !! because otherwise how could you explain the mediaeval trials of witches ? Their cataleptic dreams ? Their bloody sweats ? Their flying on brooms ? And other similar things? A part of these phenomena the hypnosis explains quite plainly, and what hypnosis is not able to explain, for instance the capability of becoming incorporating of an other personality, by means of staring at somebodys portrait / and the metapsychism notices such facts / - what is beyond our understanding we put together in one box with the label " mediumistic "

GRALSKI

And as Goethe said in his " Faust " : we are as ignorant as before "

KARSKI

Yes, but Goethe spent half of his life in studying

RAWICZ

It is indifferent with what one narcotises oneself

LETA

/ stepping towards them, glances at Sopocki , then to Gralski

Look, look, he is praying to your torso !

GRALSKI

/ casting a look behind himself /
Oh, Mr: Karski, your medium begins to play tricks ~~for~~ on its own account !

SOPOCKI

/ Just ceased to swing his head and ~~fell~~ fallen asleep /

KARSKI

/ unpleasantly surprised /
Damn it !! That's too much for one day !

LETA

/ ~~xxx~~ a bit ill at ease/
~~Absolutely~~ Positively too much -

RAWICZ

/ to Gralski/ In a while we may hear ~~which~~ what were the feelings of the model, during the time, it stood for ~~your~~ Prometheus-

LETA

/ to Karski a little obtrusively /
Please wake him up !

KARSKI

/ a little confused/
Well, but in the case of autohypnosis a blow in the face is not sufficient.He alone ~~fixed~~ fixed himself the time ~~of~~ for awaking, which time I ignore.I ~~xxxx~~ will try to awake him, but ...

GRALSKI

/ retaining him in a joyful tone /
Let him talk ! At least once, I shall be informed what the model is thinking during the sittings and how it curses me in its heart

LETA

/ disguising her anxiety/ joking /
But it has no head .

RAWICZ

/ whose eyes already a moment before flashed with a diabolic idea/

/ trying to give his voice also a joking intonation/

Soon we shall hear of the adventures of a young man who lost his head. He even looks already as if he ~~would be disoriented~~ had lost his bearings.

SOPOCKI

/ turned away from the torso, hesitates in choosing the direction sniffs in the air, at last moves towards Leta

LETA

/ instinctively drawing back/ - As if he ~~would have~~ had fixed his mind upon me ....

KARSKI

It seems as if your perfume ~~would~~ attract him-

SOPOCKI

/ changed direction and moves again towards the Leta, who is drawing back Leta /

LETA

I am afraid of him !!! / she runs round the table and places herself in the background/

SOPOCKI

/ " catching the wind " eagerly follows her trail/

LETA

/ in a frightened tone/ Please deliver me from him !

/ draws back against the torso/

GRALSKI

/ seeing ~~xxxx~~ Leta's anxiety/

Mr. Karski please give some advice -

KARSKI

Immediately, immediately ... / after a short moment of deliberation/ rushing towards Leta/

Please give me your ~~mantle~~ cloak -

/ Leta takes quickly/off her ~~mantle~~ cloak and stands aside. Karski smells at the ~~mantle~~ cloak and sure that it exhales the scent, spreads it in his hands and stepping to Sopocki waves it before his face then leading him by the scent to the sofa, throws the mantle over the ~~manikin~~ lay-figure and fastens it on its back/

SOPOCKI

/ hastening his pace, reaches the sofa, kneels down by the knees of the ~~manikin~~ lay-figure - feverishly, passionately /

You came ... you are here .. you have heard my voice, by which I called you with every thought every second of my sleepless nights, every beating of my heart .. you have came ....

RAWICZ

/ in a singular tone /

That is begins to become interesting ...

GRALSKI

Indeed ... / looks at Leta /

LETA

Oh, yes ... / stands his look/

KARSKI

/ percieving what might happen, takes Gralski's arm and drawing him up in the proscenium shows him from the side the attitude of Sopocki/

What for an attitude ! Look only what for an attitude! / as if he would design in the air/ Quick, quick, it is a pity ~~for every~~ to lose a minute, do take a sketch - This is a dialogue, of course onesided because he speaks only in the name of the model / seeing that Gralski though he ~~took~~ taken out his sketch-book, does not draw/

Yes? yes!

OH, why am I no painter ! What for a pity I cannot design ! Look, Look! This expression ! From his face you can read nearly every word of her answer, and at the same time his great passion / with ecstasy / oh, l~~ook~~ look, look ....

GRALSKI

/ submi~~ssed~~ting to the suggestion /

Yes that is improbable and in a certain ~~kind~~ way wonderful

/ begins to sketch nervously /

LETA

/ breathing with relief/

RAWICZ

/ standing by the table, looks at her watchfully /

SOPOCKI

/ taking the ~~man-kin~~ lay-figure by the arms, bends it towards himself, with passion /

Listen, I implore you, listen to me ... Not to me to yourself ! For you too ... oh yes - you want to be mine -you cannot resist to this power - you even dare not !! Nor you, nor me ! You ask me why ? Ask the mountains and the river, the butterfly and the eagle, the roses and the stars on the sky ...

GRALSKI

/ to Karski who stands by his side /

Look , Mr. Karski what an expression in every line, what an enormous expression - / sketches eagerly/

KARSKI

/ breathing freely - sees that he is master of the situation/

SOPOCKI

For pity's sake ! The desert of Sahara is less longing for rain than I am longing for your tenderness ... Let me kiss you ! Only once !

/ kisses the face of the ~~manikin~~ /

Oh my dear , my dear ! / rises from his knees, takes the ~~manikin~~ on his arms and carries it in the direction of the alcove at right / During this he kisses the ~~manikin~~ fervently , at last disappears behind the screen in the alcove / Gralski, not wanting to loose the sight of his gestures and attitude , slides with Karski at his side along the right wall to the arcade and leaning against it sketches. As soon as Sopocki disappeared behind the curtains, both Gralski and Karski disappear also in the alcove

RAWICZ

/ who was standing by the table, now walks to the screen and leaning his elbow on the screen looks watchfully at what takes place in the alcove /

LETA

/ standing by his side /

You laid a trap ?

RAWICZ

/ without changing his position, turns his head backwards and looking for a moment at Leta from top to bossom, watches again the scene in the alcove /

LETA

I understand your calmness ... Vengeance is food, that must be eaten coolly / seeing he does not move / Only take care, that the blow intended for me does not hit somebody else ...

RAWICZ

/ turning his head /

Are you menacing me ?

LETA

I am warning you / bending her head, not standing his look / I beg you .....

RAWICZ

RAWICZ

/ with a gesture towards the alcove, looking at Leta /

Now we are at the most interesting moment - triumphant !

/ again looking at the alcove /

What for a masterly manner !

to offer resistance, but only by such means to assume a more seduc~~ing~~tive attitude ! Masterly ! To retire, but to be sure to yield...

LETA

~~XXXXXXXXXXXX~~ Shut up !

RAWICZ

/ turning to her sarcastically / But this is only a séance ...

LETA

/ conscious of guiltiness /

I know how it ended ...

RAWICZ

/ staggered by this confession /

You know ?! You know ? / pointing at the torso/

And this youngster, this ephebe- he too ?!

LETA

/ / wringing her hands in despair, looks at him supplicatingly /

RAWICZ

/ coolly and sarcastic/

Oh, - I see that the scale of your means has been greatly enlarged ...

LETA

Look how much ... / wants to go down on her knees before him/

RAWICZ

~~Xx~~ You - kneeling before me !!!

LETA

For pity's sake ! Be merciful !! Not to me - but to him - to Victor!
If he will guess ... if he will know the truth ... Don't destroy
our lives / correcting herself/ not our, his life ! Don't destroy
it !!

RAWICZ

/ looks at her for a short moment, then glances at the alcove at
right - alarmed hesitates- a moment of reflection - seizes
from the table the heavy letter-weight, rushes at the torso
and with one blow smashes it to pieces . At the same moment
in which the crash of the shattered sculpture is heard , from
the alcove comes a dreadful cry of Sopocki

KARSKI

/ rushes in from the alcove, ~~a~~perceives the ~~splinters~~ fragments of the
torso /
What's that ?? !! / to Rawicz, who stands
motionless, holding the letter-weight in his hand /
What did you do ?! You ~~killed~~ have a man !!
/ rushes back
in the alcove /

JOHN

/ alarmed by the noise, appears in the background/

GRALSKI and LETA

/ are standing stupefied and observing with widened eyes ~~when~~ as
Karski and Gralski are carrying in Sopocki, who is senseless /

KARSKI

Let us put him on the sofa ...

GRALSKI

/ after having put him down /
What has happened Mr. Karski ?

KARSKI

/ not wanting to explain/ Ah, nothing - / feeling Sopocki's pulse/ Thanks heaven - he is alive ! / to Sopocki/ How are you Mr. Sopocki ?

SOPOCKI

/ touching his breast, groans /

KARSKI

You are hurt ? Does it give you pain ~~ache you~~ much ? Where are you hurt ? / opens Sopocki's waistcoat and shirt and rubs his bruised chest / Your chest is a little reddened , but that should not give you pain ~~ache you~~ any more - / Sopocki ceases to groan/ Sure, it give you pain ~~ached you~~ before, but now / with suggestion/ it doesn't give you pain any more ~~don't ache any more~~ - is it not true - no pain? ~~it does not ache~~ ? Do answer.

SOPOCKI

/ submissively / No, I don't feel ~~Yes, it does not ache~~ any more pain

GRALSKI

What happened to him ? He fell sick ?

KARSKI

/ instead of answering, points at the torso/

GRALSKI

/ apperceiving the fragments ~~splinters~~, to Rawicz / Oh, look here- it fell down ? / approaches/

ITTA

/ having recollected herself, steps near Gralski/

RAWICZ

RAWICZ

/ self-possessed / An accident.- I leaned incautiously against it so that it

GRALSKI

Fell and broke to pieces ?

RAWICZ

I hope you will mould a replica -

LETA

/ taking Gralski's arm/ Oh, no, instead of Prometheus Bound, you will ~~form~~ create Prometheus Unbound -

GRALSKI

And delivered ... / kisses her/

RAWICZ

/ turning to Karski, who is still occupied with Sopocki/in a half-whisper / No more danger ?

KARSKI

/ reproachful/ You were within an ace of becoming a murderer !!!

RAWICZ

I ? - Perhaps just the contrary, perhaps I saved somebody's life not worse than you did ~~is~~ here .... Some ~~brandy~~ whisky will do him good I suppose ?

KARSKI

I think so

RAVICE

\ half-possessed \ An accident. - I learned inconsiciously against it ... that it

ORAISNI

Will and broke to pieces ?

RAVICE

I hope you will mould a replica -

KETA

\ taking Oraisni's arm\ Oh, no. Instead of Prometheus Bound, you will have Prometheus Unbound -

ORAISNI

And delivered ... \ kissing her\

RAVICE

\ turning to Karski, who is still occupied with Sopocki\in a half-whisper \ No more danger ?

KARSKI

\ reproachful\ You were within an ace of becoming a murderer !!!

RAVICE

I ? - Perhaps just the contrary, perhaps I saved somebody's life not worse than you did ~~it~~ here .... Some ~~[illegible]~~ will do him good I suppose ?

KARSKI

I think so

RAWICZ

~~Missis~~ Ms Leta, Victor, please sit down / begins to clean the table of books and other objects, Leta is helping him . In a while seeing that Gralski does not look at them, seizes with both hands the hand of Rawicz and whispers :

God bless you for it !!

KARSKI

/ buttoning Sopocki's waistcoat /

How do you feel now ?

SOPOCKI

Nearly well, thanks you , but ...

GRALSKI

/ standing near them/ - Do~~es~~ ~~it ache~~ you still feel pain ?

KARSKI

It will cease in a moment / offering Sopocki a glass of whisky and soda /

Meanwhile take this .

RAWICZ

/ to John, who has ~~began~~ begun to clear away the ~~splinters~~ fragments /

Leave it alone, afterwards you may clear it away - please bring in tea now , / to the rest of the company/

~~Missis~~ Ms Leta , gentlemen ~~mx~~ give me the honour of your ~~presence at~~ company over a modest cup of tea ...

/ they all sit down ~~at~~ at the table /

C U R T A I N

/+++++++++++++++++++//

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